

Developing an elementary EFL teacher education course using English picture books: To Deepen student teachers' understanding of cognitive tools

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原著

Developing an elementary EFL teacher education course using English picture books:

To Deepen student teachers' understanding of cognitive tools

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小学校英語教育教員養成のための 英語絵本を教材とした授業の開発：

小学校教員を目指す学生の認知的道具の理解を深めるために

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Abstract

In accordance with the revision of national curriculum guidelines, an urgent responsibility for elementary teacher education is to provide a program to foster teachers who can teach an elementary EFL class with an understanding of teaching English to young learners (TEYL). Therefore, this research explored an elementary EFL teacher education course based on the imaginative approach (IA), which emphasizes learners' emotions and imagination and the development of cognitive tools (CTs). In the course, student teachers were required to make a TEYL activity using an English picture book by a group work. By analyzing student teachers' group work sessions, micro lessons, post-activity reflections, and interviews, focusing on how individual CTs were understood and employed, the effectiveness of the implemented course was examined. The results indicate that through the experience of employing some of the CTs in TEYL activities student teachers could realize that TEYL could be more effective by engaging learners' emotion and feelings by using CTs. However, some pedagogical suggestions have also been revealed. Specifically, it is necessary to provide student teachers with the opportunity to learn and master rhythm peculiar to the English language to the extent that they can use it with confidence and pleasure.

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Key words: An elementary EFL (English as a Foreign Language) teacher education, Imaginative Approach (IA), Cognitive tools (CTs), English picture books

要旨

学習指導要領の改訂に伴い、小学校教員養成課程において子どもに英語を教える (TEYL) ための知識を持って英語を教えらるる教員を育成することは急務である。そこで、本研究では、学習者の感情や想像力の触発、そして認知的道具 (CTs) の発達を目指すイマジナティブ・アプローチ (IA) に基づいた小学校英語教育の授業プログラムを検証する。授業では、学生はグループワークで英語絵本を使った児童向けの英語活動を創作した。それぞれの CTs がどのように学生に理解され、活動で使われたかに着目し、グループワークでのやり取り、模擬授業、リフレクション、インタビューを分析することで、授業の有効性を調査した。結果から CTs を使う経験を通して、CTs を使い学習者の感情に働きかけることで、TEYL はより効果的になることに学生が気づいたことがわかった。しかし、学生が自信を持ち、楽しみながら英語のリズムを指導できるようにすることが必要であるなどの改善点も明らかになった。

キーワード：小学校英語教師教育、イマジナティブ・アプローチ (IA)、認知的道具 (CTs)、英語絵本

1 Introduction

1.1. Background

The current Course of Study¹⁾ prescribes that English be taught to 5th and 6th graders as a “foreign language activity” (FLA), a class which is compulsory but is not an official part of the school curriculum. The purpose of FLA is to “form the foundation of pupils’ communication abilities through foreign languages,” by familiarizing them with the sounds of the foreign language and with some expressions communicated orally. Primarily taught by homeroom teachers, classes are usually presented independently or in conjunction with assistant language teachers, who are mostly native English speakers but not necessarily trained in teacher education programs. In 2017, the Ministry of Education, Sports, Culture and Science (MEXT) initiated revisions to the Course of Study, which will be fully implemented in the 2020 academic year. According to the new guidelines, FLA is to begin in the 3rd and 4th grades. In the 5th and 6th grade, English as a foreign language (EFL) will become an official school subject.

Because of that curriculum revision the urgent responsibility for elementary teacher education is to provide a program to train teachers who can teach elementary English with the knowledge of Teaching English to Young Learners (TEYL) in accordance with the national curriculum guidelines. Accordingly, MEXT released the plan of the core curriculum foreign language (English)²⁾ in 2017. Those who train

educators must design courses according to the core curriculum, and provide student teachers with quality teacher education courses for elementary TEFL (Teaching English as a Foreign Language).

1.2. Necessity to transform student teachers' concepts of EFL

As some researchers argue³⁾, it is necessary to transform student teachers' concepts on EFL in a second/ foreign language teacher education. In line with Vélez-Rendón⁴⁾, who points out that we have already built concepts for EFL influenced by our experiences as learners, it is necessary to understand how student teachers have learned EFL. At the same time, as Johnson and Golombek⁵⁾, who consider Vygotsky's theory on cognitive development in the context of second language teacher education, argue, in order to transform student teachers' everyday concepts arising from their experiences, scientific theory is essential as the underlying theory that informs teacher education. In the current study, Kieran Egan's pedagogical theory, called the Imaginative Approach (IA),⁶⁾ was adopted as the underlying concept.

1.3. The theoretical basis

As Wakimoto³⁾⁷⁾ argued, IA can be used as the conceptual basis for elementary EFL teacher education. The rationale for its use is that the focus of IA aligns with one of the objectives of FLA¹⁾: "to experience the joy of communication in the foreign language." One of IA's significant features is that it emphasizes students' emotions and feelings in the process of learning because emotional engagement enhances imagination. Egan argues that imagination is essential for learning because it is "the source of flexibility and originality in human thinking"⁸⁾. Another feature of IA is that it considers that one of the objectives of education is developing a set of language-based intellectual tools, oral language, literacy, and theoretic thinking, by using and fostering cognitive tools (CTs) associated with each of these three multi-purpose tools. IA suggests that the effective ways of teaching students should involve integrating students' emotions and feelings with the knowledge to be gained by adopting CTs associated with their developmental stages.

The author⁹⁾ already explored whether an IA-based course in 2013 enabled student teachers to develop the concept of teaching elementary English and verify its effectiveness to a certain extentⁱ. In the IA-based course in 2013, the CTs for TEYL which were addressed, were *story*, *binary opposites*, *metaphor*, *rhyme*, *rhythm*, *pattern*, *images*, *play*, *mystery*, *joke and humor*, *living knowledge*, *mimesis*, and *movement*. Accordingly, these CTs continued to be applied to the courses researched in this study.

1.4. The use of English picture books in an elementary EFL teacher education course

In this study, an IA-based course for elementary TEFL was developed, aiming to expose student teachers to the concept of IA and CTs by demonstrating how foreign languages can be taught as oral languages by activating learners' imagination. In order to achieve this, English picture books are employed as a teaching material. English picture books as an authentic material, have been regarded as being effective for TEFL¹⁰⁾¹¹⁾¹²⁾¹³⁾. From the perspective of IA, however, English picture books have even

more possibilities. As works of literature, picture books are fundamentally intended to please readers and work on their emotions and feelings. From the perspective of IA, they can function as imaginative textbooks that integrate students' emotions and feelings with the process of learning English. Moreover, CTs for TEYL are abundantly embedded in picture books. Accordingly, using English picture books in the present course will provide the student teachers with ideas on how CTs foster an oral language in the language acquisition process of children. Thus, student teachers can design English activities focusing on CTs. Consequently, for these reasons, employing English picture books in an IA-based elementary EFL education course can be considered to be a quite reasonable approach.

1.5. The purpose of the research

The previous research⁹⁾ clarified that it was realized by student teachers that “CTs embedded in picture books were capable of activating learners' emotions, thereby connecting their feelings to the study of English.” Thus, the importance of emotional engagement, which is an important aspect of IA, could be grasped by them. In the present study, the IA-based course was implemented for sophomores in the Faculty of Education at Kobe Tokiwa University in 2014 and 2015. In order to further improve the course design, it is necessary to explore how CTs should be presented to allow student teachers to effectively use them. Accordingly, a research question was posed: *How did student teachers understand and employ individual CTs in the process of making an elementary English language learning activity using English picture books?*

2. Methodology

2.1. Participants

The participants in this study included 39 sophomore students, comprising 19 students (six female and 13 male) in 2014 and 20 students (10 female and 10 male) in 2015. To understand the extent of the ability of student teachers' to understand and use CTs, data from courses in 2014 and 2015 were analyzed togetherⁱⁱⁱ. The student teachers were working toward their kindergarten and/or elementary school teacher certifications. The student teachers were attending an elective English class offered by the author during the second semester of 2014 and 2015. The objectives of the class are to improve four skills of the English language and to understand children's second language acquisition. Each student teacher had completed a kindergarten teaching practicum in the previous year. Some had also participated in off-campus programs, called “school supporter,” wherein they offered several types of support to pupils in classrooms and school events at local elementary schools.

2.2. Course design

Table 1 shows the activities implemented in the course. The author demonstrated various language activities associated with English picture books to focus on CTs for TEYL. After the student teachers participated in these activities and familiarized themselves with some CTs, they received instructions on

some basic concepts of IA and TEYL. Then, they participated in a group-work project to create TEYL activities using an English picture book that they had selected. Each group demonstrated classroom activities in the form of a micro lesson. student teachers who did not present acted in the role of elementary students. Finally, the student teachers wrote their post-activity reflections. Table 1 is a summary of the outline of the course offered in 2015.

Table 1: Activities Conducted and CTs demonstrated by Week in 2015

	Activities	CTs to be focused
Week 1	<i>Swimmy</i> by Leo Lionni and <i>The Foot Book</i> by Dr. Suess were read to the class to enhance the participants' interest in English picture books. Then they were paired, and each member of a pair selected an English picture book from a collection of 30 ⁱⁱ , and read the book to their partner.	
Week 2	<i>No, David!</i> by David Shannon was read to the class. As pages were turned, the participants were asked to play David and answer the question, "How are you feeling?" They were also asked to participate in a shared reading of <i>Brown Bear Brown Bear, What Do You See?</i> by Bill Martin Jr. and Eric Carle, concentrating on rhythm.	story; rhythm and pattern
Week 3	<i>What's in the Witch's Kitchen?</i> by Nick Sharatt was read to the class, focusing on <i>jokes and humor, rhyme, mystery, and binary opposites</i> embedded in it.	jokes and humor; rhyme; mystery; binary opposites
Week 4	A lecture on rhyme, rhythm and pattern was given. The participants were asked to read some phrases in the picture books and the list of rhyming words as well. They were then grouped together and asked to create a game using rhyming cards. They were also required to introduce English proverbs using metaphor as an assignment.	rhyme, rhythm and pattern; metaphor
Week 5	A lecture concerning IA in the context of TEYL was delivered. CTs for TEYL and the importance of emotional engagement in TEYL were presented. The participants were put in groups of four or five. Each group selected a picture book and began to work on the project to make a TEYL activity. They were required to write a reflection of the lecture on IA as an assignment.	All the CTs associated with oral language
Week 6	A lecture was delivered concerning participants' reflections. This was intended to deepen the participants' understanding of IA and TEYL. Group work continued, which lasted for 30 minutes and their conversations were recorded for analysis.	
Weeks 7-9	Group work continued.	
Weeks 10-11	Groups were allocated 15 minutes to individually demonstrate their classroom English activities. The author reviewed the activities.	

2.3. Data

The data obtained as a result of this research included a questionnaire survey given at the beginning of the course, audio data of conversations during group work sessions and interviews with the student teachers after the course, videotaped micro lessons, and written forms of the post-activity reflections. The processes of analyzing the questionnaire survey, audio data, visual data, and reflections are

explained in the following sections.

2.3.1. Questionnaire survey

A questionnaire survey was conducted to clarify the student teachers' EFL experiences as learners (see Appendix). Participants were asked to recall and write down a list of activities and contents they had experienced in English lessons at their junior and senior high schools. They could list more than one activity and example of content.

2.3.2. Audio data of interactions during group work sessions

After week 5, participants were divided into five groups^{iv}. Conversations from group work sessions, each of which lasted about 30 minutes, between weeks 6 and 10 (2014) and weeks 6 and 9 (2015) were recorded. The recordings were transcribed and analyzed, with specific focus on instances when student teachers deliberately used or referred to CTs during the group activities. It was assumed that such instances demonstrate the student teachers' attempts to understand IA and CTs. Thus, those instances were chosen from the audio data and coded with CTs mentioned in a particular utterance (e.g. *story*, *rhythm* or *movement*). For example, Excerpt 3 shows a conversation in the session of Group 22 in week 8. In this excerpt, they referred to ideas related to *story* six times and *movement* three times while *rhythm* appeared once. Following this coding rule, instances in which CTs appeared were tallied to quantitatively identify which CTs the participants tended to focus on and attempted to understand.

2.3.3. Visual data of micro lessons

After week 6 in 2014 and week 5 in 2015, students working in groups demonstrated their TEYL activities in the form of micro lessons. These demo lessons were also videotaped and qualitatively analyzed focusing on the CTs employed in each activity to identify how the participants managed individual CTs.

2.3.4. Post-activity reflections

Participants were asked to write post-activity reflections after the demonstrations of micro lessons. The post-activity reflections were qualitatively analyzed according to the topics they discussed in order to identify how the participants understood IA and CTs and how their concepts of EFL had been transformed.

2.3.5. Audio data of interviews

After the course, the author interviewed the participants. All 2014 participants were interviewed in February or March in 2015. Participants of G22 in 2015 were interviewed in May in 2016. The interviews were recorded, transcribed, and examined focusing on what they thought and felt in their group sessions and their micro lesson.

3. Results and analysis

3.1. Analysis of the questionnaire survey

Figure 1 shows what activities and course contents the participants had experienced in their English lessons while in junior high school. For example, 20% of the participants in 2014 listed grammar learning as their experience. As Figure 4 shows, grammar learning and translation are listed by both the 2014 and 2015 participants, which indicates that most participants thought they had learned English in traditional ways by focusing on grammar and translation. The percentage was even greater when they were asked about their experiences in high schools; from 40% of the participants in junior high school EFL to 48% in senior high school EFL. As for the 2015 participants, the percentage of grammar and translation in junior high school EFL is 64% collectively, and rises to 76% in high school EFL. As expected, the participants thought that they learned English mainly as a written language under traditional approaches.

On the other hand, for activities that are often employed in FLA such as songs and games, the number of the participants who experienced them is very small. Considering that they scarcely had experience as learners of TEYL because they had not taken compulsory FLA when they attended elementary schools, their experiences of EFL in secondary school surely have a major influence on their everyday concept of EFL. As mentioned above, teaching elementary EFL based on this concept is not appropriate, because in the FLA methodology teachers should have students “experience the joy of communication in the foreign language”¹⁾ and learn English as a spoken language.

Figure 1

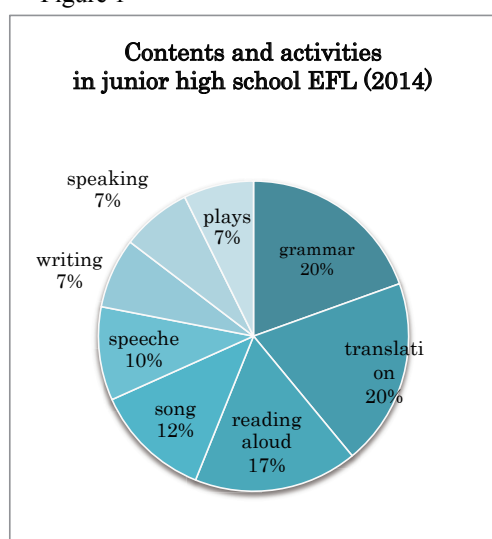


Figure 2

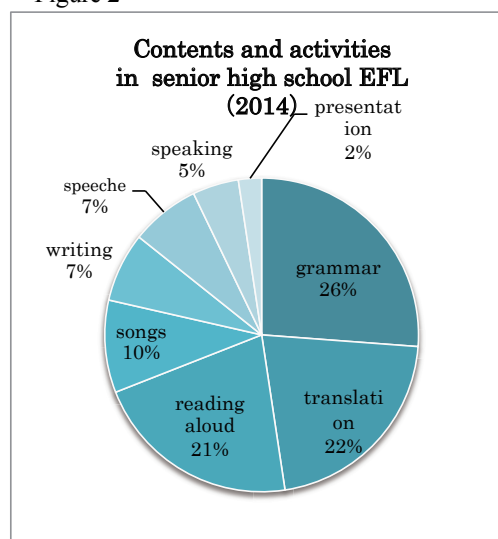


Figure 3

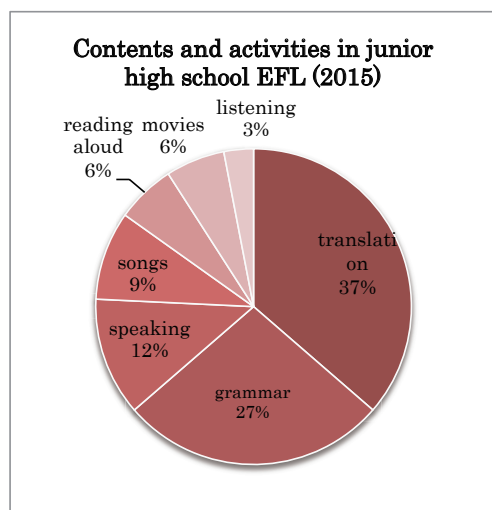
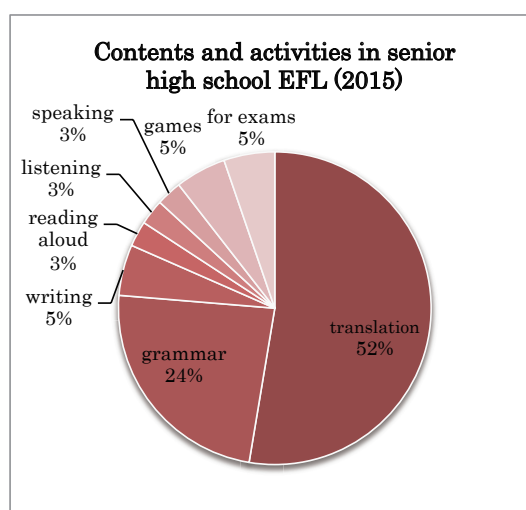


Figure 4



3.2. Analysis of interactions during group work sessions and micro lessons

Table 2 shows the types of CTs that each group discussed during group sessions, the number of times that each CT was mentioned, the number of groups employing each CT, and the CTs that each group actually employed in the micro lesson. Table 3 shows the picture books chosen as a teaching material by each group. The total number of CT-related utterances varied depending on groups (from 35 in G13 to 175 in G21), but the number of kinds of CTs discussed was approximately ten, except for G12 and G13. The total number of CTs employed in the micro lesson was from two to five, and the number for G12 and G13 was again the smallest.

The result also clarified the relationship between frequency of the CTs in group sessions and employment of each CT. *Story*, which is an essential component of picture books, was most frequently discussed in their group work sessions (190 times in total) and was used by all the groups. Though the number of utterances relating to *pattern* is only 17, *pattern*, which is embedded in most picture books, was demonstrated by four groups in the micro lessons. *Rhythm* is also essential in most English picture books, and it is the third most frequently discussed CT (107 times). Moreover, it was discussed by eight groups, that is, all groups except for G13. Thus, *rhythm* is the CT that most groups considered employing in their activity. However, *rhythm* was eventually employed by only three groups (G15, G21, and G22). To explore what caused their fewer appearances in the micro lessons, the author will examine the group sessions, reflections, and the interviews of G15 and G22, which focused on *rhythm* in their activity in the next sections.

Binary opposites, *image*, *play*, and *mimesis* were employed by three groups. *Play* is the second most discussed CT (131 times), but closer examination shows that it appeared 119 times in G21's sessions. Its appearance was observed mostly in G21. *Play* was discussed by five groups and employed by G15, G21, and G23. *Mystery*, *joke and humor*, and *movement* were employed by two groups. Among them, the number of utterances related to *movement* is rather large (71 times). It was discussed by as many as

eight groups, like *rhythm*, but it was eventually employed by only two groups (G22 and G24).

Living knowledge was briefly discussed by five groups (15 times) but was not used by any of the groups in the micro lessons. *Metaphor* and *rhyme* were scarcely discussed, nor they were employed in the micro lessons. In some cases, CTs not discussed in the sessions were used in micro lessons, such as *binary opposites* in G11 and *image* in G12.

Table 2: Types of CT-related utterances categorized by group

	G11	G12	G13	G14	G15	G21	G22	G23	G24	Total	Number of groups employing each CT
Story	2	31	18	20	21	10	30	42	16	190	9
Binary opposites	0	0	11	2	1	0	3	0	0	17	3
Metaphor	0	0	0	0	0	1	1	2	0	4	0
Rhyme	1	0	0	0	0	2	0	1	0	4	0
Rhythm	31	1	0	6	3	18	28	2	18	107	3
Pattern	1	0	0	1	8	1	0	4	2	17	4
Image	16	0	0	3	4	3	4	4	2	36	3
Play	0	3	0	1	3	119	0	5	0	131	3
Mystery	24	0	0	1	2	3	1	2	2	35	2
Joke & humor	0	0	1	3	0	5	0	6	0	15	2
Living knowledge	0	0	5	2	4	0	1	3	0	15	0
Mimesis	12	1	0	1	3	5	1	1	19	43	3
Movement	20	3	0	9	2	8	15	2	12	71	2
Total of CT-related utterances	107	39	35	49	51	175	84	54	71	665	
The number of kinds of CTs	8	5	4	11	10	11	9	12	7		
Total utterances	1708	538	1259	882	964	1018	953	1101	1099		
Number of CTs employed	4	2	2	4	4	4	5	5	4		

* A square is put around CTs employed in each group's micro lesson

Table 3: Titles of picture books used as a teaching material

	English Picture Book	Author
Group 11	<i>Dear Zoo</i>	Rod Campbell
Group 12	<i>I Like Me!</i>	Nancy Carleson
Group 13	<i>10 Things I Can Do to Help My World</i>	Melanie Walsh
Group 14	<i>Where's Spot?</i>	Eric Hill
Group 15	<i>Goodnight Gorilla</i>	Peggy Rathmann
Group 21	<i>Lemons are Not Red</i>	Vaccaro Seeger
Group 22	<i>The Itsy Bitsy Spider</i>	Iza Trapani
Group 23	<i>Ketchup on Your Cornflakes</i>	Nick Sharratt
Group 24	<i>From Head to Toe</i>	Eric Clarle

3.3. Analysis of Group 15

To identify what made it difficult for the participants to use *rhythm*, despite its frequent appearance in group work sessions, G15 and G22 were closely examined. The members of G15 were three males, and

the picture book used by G15 was *Goodnight Gorilla*. They assigned one of the animals in the story to each peer student taking the role of a child. The animals appearing in the book are a gorilla, a lion, an elephant, a hyena, a giraffe, and an armadillo. Student teachers focused on the *rhythm* of animal names with stress, which is one of characteristics of the musicality of the English language. After practicing the pronunciation of these animal names, they played a game, in which children greeted each other according to the time shown by student teachers. For example, when teachers showed a picture of a clock pointing to 8 a.m., a pair of children greeted each other: “Good morning, lion!” “Good morning, hyena!” “Good bye!” Thus, G15 attempted to employ *story*, *rhythm*, *pattern*, and *play* in their activity.

3.3.1. Analysis of the audio data of Group 15

As Excerpt 1 shows, the main idea of their activity was swiftly decided. S7 was absent from this session, so planning proceeded between S13 and S19. S19 said that he just wanted to use the greeting phrase, “good night, gorilla,” which is also the title of the book (see utterance 2), and this suggestion made S13 conceive of the main idea of their activity (see utterances 5 and 7). S19 trusted in S13 and completely agreed with him (see utterances 4 and 8).

Excerpt 1: Group 15 in a week 8 session^v

Original Japanese conversation	English translation	CTs
(1) S13: <i>Nanka, sore wo yonda atoni, (.) ge-mukankaku de nanikasurunyattara kokode dekirukedo.</i>	S13: Well, after reading it, (.) we could do it if you had a something like a game.	play
(2) S19: (1.0) <i>Maa, kore wo iitai, “good night gorilla” wo</i>	S19: (1.0) Well, I’d like to say this, “good night gorilla.”	
(3) S13: <i>=Tsuigainen tukaun yattara, good morning yaro</i>	S13:= If we use binary opposite, it should be good morning.	binary opposite
(4) S19: <i>Iru. Ari ari ari ari ari ari. Ohayo to oyasumi to, koko, namaede kaitara eenkana.</i>	S19: That’s it. Yes, yes, yes, yes, yes, yes. Good morning and good night. And here, should I write these names?	
(5) S13:= <i>Korehane, konokurasu bunno, maa, kononakani detekutu doubutsu tekitouni kamini kaite, de, kyoushitsunai arukimawatte, good morning, namae.</i>	S13:=This is, well, for each student in this class, well, we’ll simply draw the animals in it on sheets of paper, and we’ll hand them out at random. And they’ll walk around in the classroom and say good morning and the animal name.	
(6) S19: <i>Output ya. ((clapping his hands))</i>	S19: It’s output. ((clapping his hands))	
(7) S13: <i>Namae, sono doubutsu no namae kiite, de, good morning, naninani, de, wakareru tokini good night, good night naninannitte wakarete, betsunotoko iku, noga iikana.</i>	S13: Name, the students’ll hear the name of the animal, and say good morning and the partner’s animal name, and when parting, good night and the name. And they’ll go to make another pair. I want to do that.	
(8) S19: <i>Ari, ari ari, ari, ari, ari. Chotto, (1.0) ariyana, sore, kimariyan.</i>	S19: Yes, yes, yes, yes, yes, yes. Well, (1.0) that’s it. It is decided.	

In a week 9 session, during which S19 was absent, S7 and S19 referred to a dictionary to see where to put the stress in the animal names and then practiced the pronunciation (See Excerpt 2). They enjoyed pronouncing the animal names with *rhythm* set by stressed and unstressed syllables. They especially enjoyed saying those that were unfamiliar to them, "hyena" and "armadillo." S7 even joked, replacing the sound of hyena with the Japanese phrase "*hairi-na*," meaning "come in" (see utterance 14). Thus, the members of G15 were friendly with each other and enjoyed the *rhythm* of English.

They did not, however, fully succeed in demonstrating the joy of the *rhythm* of these animal names in their micro lesson. They could pronounce the animal names with *rhythm* in a pronunciation practice part. Yet, when they demonstrated how to play the interview game, they missed their *rhythm*. It seems difficult for them to use English rhythm in interactions.

Excerpt 2: Group 15 in a week 9 session

Original Japanese conversation	English translation	CTs
(9) S13: <i>Haiena</i> , (.) <i>Aa</i> , <i>haiena mo wakaranna</i> . ((Listening to the sound of a dictionary))	S13: <i>Haiena</i> . (.) Oh, I also don't know how to pronounce it. ((Listening to the sound of a dictionary))	
(10) S7: <i>Hai-na? Hai-na?</i>	S7: Hyena? Hyena? (Focusing on stress)	
(11) S13: <i>Hyena</i> , <i>Hyena</i> .	S13: Hyena. Hyena.	
(12) S7: <i>Arumaji-ro to hai-na</i> .	S7: Armadillo and hyena. (Focusing on stress)	
(13) S13: <i>Armadillo to hyena</i> .	S13: Armadillo and hyena.	
(14) S7 <i>Toriaezu, hairiya, hairi-na</i> ((laughter))	S7: Anyway, <i>hairiya, hairi-na</i> . (meaning "come in" in Japanese, but <i>sounding like hyena</i>) ((laughter))	

3.3.2. Analysis of Group 15's post-activity reflections

All three members referred to *rhythm* as an effective element that could work on children's emotions in TEYL. S7 wrote that English picture books could familiarize children with English *rhythm* and songs could also be effective, just as occurred in our own first language acquisition. S13 pointed out the importance of engaging learners' emotions in TEYL and mentioned that *rhythm* and *pattern* in English picture books could evoke children's interests. He added that songs would be a good material to use to acquire English *rhythm*. S19 pointed out the joyfulness of English *rhythm*, a feature the Japanese language does not have. He also mentioned that, if teachers could read picture books aloud with appropriate *rhythm* and pronunciation, they could evoke children's interests and motivation in learning English. Thus, the members of G15 recognized the importance of emotional engagement and effectiveness of employing *rhythm* in TEYL.

3.3.3. Analysis of Group 15's interview

After the course, the author interviewed S7 and S19^{vi}. After watching the videotaped micro lesson, the

author asked them what they thought was positive about their activity. S7 answered as follows:

S7: What was good. Well, basic greetings, they are essential, aren't they? ... I didn't want to make it difficult but easy to understand, how should I say, it is good that we could make it just like a game.

(hereafter, translation: mine)

The author then reminded them of their repeated practice of pronouncing the animal names and asked if it was what they wanted to focus on in their activity:

S9: We pronounced armadillo, armadillo and so on, didn't we? Well, just like being a native speaker.

T: I see. Is that what you wanted to focus on in your activity?

S19: (.) I think so. But isn't it? (asking S7)

S7: Ah, it is. Well, if students say these animal names in Japanese,

T: We say *arumajiro*, don't we?

S7: If we say *armadillo* and *hyena* (saying them with stress), well, even if they cannot do it well, we can teach them how to pronounce them correctly. And I want to relate it to a game...

S7 also said that he was not good at English and that he thought if learning English was not joyful for children then they could never learn it. S7 emphasized the importance of engaging children's emotions in TEYL. Thus, S7 recognized the importance of emotional engagement in TEYL and that using *rhythm* would make TEYL enjoyable. It was, however, when they were asked if teaching the *rhythm* of animal names was an essential part in their activity that they became conscious of it. It can be seen that they enjoyed the *rhythm* of the English language during their group sessions and they tried to make their activity joyful with *rhythm*. They did not, however, fully realize that demonstrating animal names with *rhythm* was the most significant part of their activity. Consequently, they could not master the *rhythm* of English well enough to demonstrate it successfully. It seems that they concentrated on demonstrating a model skit for the game so much that they missed the *rhythm* of the animal names.

3.4. Analysis of Group 22

G22 consisted of two female participants and two male participants. G22 chose *The Itsy Bitsy Spider*, based on a well-known song. In their micro lesson, they presented the story of the song with the picture book, and had the peer students practice *rhythm* made by sound linking of words and the stressed and unstressed parts, and finally had them sing the song with hand gestures. Thus, the CTs used in the activity were *story*, *rhythm*, *image*, *mimesis*, and *movement*.

3.4.1. Analysis of the audio data of Group 22

In Excerpt 3, S31 and S26 explained to S21, who had been absent from the previous class, what they had decided the week before. First, they told S21 the story of the spider (see utterances from 15 to 23), then

they described the finger play (see utterances 25 to 27). They had already decided to use the song and the finger play, but S31 mentioned that they had not decided yet what the objective of their activity should be (see utterance 31). To this statement, S21 suggested *rhythm* (see utterance 36). Thus, it was decided that they would focus on *rhythm*, *mimesis*, and *movement* in their activity.

Excerpt 3: Group 22 in a week 8 session

Original Japanese conversation	English translation	CTs
(15) S31: <i>Nanka konna yatuga arunen.</i> <i>Naiyou ga, nanka kumo ga, nanka</i> <i>noboroutoshite.</i>	S31: Well, it seems to say. The story is, it seems that a spider somehow tries to climb up	story
(16) S21: <i>Aa.</i>	S21: I see.	
(17) S31: <i>Mizu ga nagaretekite, ochitemoute, de,</i> <i>mouikkai noboru mitaina.</i>	S31: Water flows and a spider falls off. And it climbs up again, it seems.	story
(18) S21: <i>A, sounanya. (.) Hee.</i>	S21: Is that so? (.) Really.	
(19) S31: <i>Naiyou ga atte.</i>	S31: It has a story.	story
(20) S21: <i>Un</i>	S21: Yes.	
(21) S26: <i>Maa, Ue ni noboritaikedo nagasarete.</i>	S26: Well, it wants to climb up, but it is swept away.	story
(22) S21: <i>Aa, aa..</i>	S21: Yes, yes.	
(23) S26: <i>Demo oreha noboru mitaina.</i>	S26: But I try to climb up, it seems.	story
(24) S21: <i>Aa.. ((laughter))</i>	S21: I see. ((laughter))	
(25) S26: <i>Nobotte iku.</i>	S26: It climbs up.	story
(26) S31: <i>Sou, sou, sou. Teasobi wo</i>	S31: Yes, yes, yes. And hand gestures	movement
(27) S26: <i>Teasobi wo zutto kouyatte nobotteiku</i> <i>toka.</i>	S26: How about hand gestures? It climbs up like this.	movement
(28) S21: <i>Aa, sou yuu kotoya</i>	S21: <u>I see</u> . That's what it means.	
(29) S31: <i>=Teasobi wo shiyouka, mitaina</i> <i>kanjide.</i>	S31: =How about doing hand gestures. It seems like that.	movement
(30) S21: <i>Un, un.</i>	S21: Yes, yes.	
(31) S31: <i>Tada (.) kore surunotte, de, sokkara</i> <i>nani wo manabuka mitaina. ((laughter))</i>	S31: But the point is, (.) by doing this, what can be learned, perhaps. ((laughter))	
(32) S21: <i>Aa. ((laughter))</i>	S21: I see. ((laughter))	
(33) S26: <i>Sou sou sou.</i>	S26: Yes, yes, yes.	
(34) S31: <i>Enento.</i>	S31: Repeatedly	
(35) S26: <i>Sou sou sou.</i>	S26: Yes, yes, yes.	
(36) S21: <i>Aa, manabu, manabu tokoro ha, (.)</i> <i>yappa rizumu</i>	S21: I see. Learning, what can be learned, (.) I suggest, is rhythm.	rhythm

The members discussed how they should present the lyrics of the song. They wondered if they should show it in English or Japanese. S35 said that they should use Japanese (see utterances 38 and 40), but S26 insisted on using English (see utterance 41). Finally, S21 suggested using both English and Japanese

(see utterance 42), and they settled on using both. As they scarcely had experiences of learning English with songs, they encountered problems such as those described above to solve as their plan proceeded.

Excerpt 4: Group 22 in a week 9 session

Original Japanese conversation	English translation	CTs
(37) S21: <i>Katakana, eigo, katakana iretara eighoni</i> ().	S21: <i>Katakana</i> , English, if we used <i>katakana</i> , it is not English ().	
(38) S35: <i>Katakana de kaitara eenchau?</i>	S35: I suggest writing in <i>katakana</i> should be ok.	
(39) S21: <i>Katakana de kaku?</i>	S7: Should we write in <i>katakana</i> ?	
(40) S35: <i>Eigo yomehen no, eigo de kore kaitara.</i>	S35: They can't read English if we write it in English.	
(41) S26: =Ee. <i>Katakana, katakana de kaitarasa.eigo toshite imi wo nasanakunai?</i>	S26: =But. <i>Katakana</i> , if we write it in <i>katakana</i> , it won't make sense as English, will it?	
(42) S21: <i>Eigo kaite katakana kaku?</i>	S21: How about writing English and <i>katakana</i> ?	
(43) S26: <i>Aa, eigo kaite katakana nohouga eena.</i>	S26: Oh, it's better to write English and <i>katakana</i> .	

3.4.2. Analysis of the post-activity reflections of Group 22

S21 wrote that speaking in English, not writing, was necessary to master the sound characteristics of English. S31 mentioned that by using *rhyme*, *rhythm* and *pattern*, children could learn the sound characteristics of English. S26 mentioned that the objective of their micro lesson was to learn the accent and intonation of English by singing an English song, and that making such an activity changed his concept of EFL that English should be learned by just memorizing words and writing them out. S26 wrote that he enjoyed constructing the activity and that he could experience learning English joyfully in this course.

On the other hand, S35 pointed out the difficulty they faced in using an English song in TEYL. S35 wrote that it was difficult to organize and integrate the song, the picture book, and the hand gestures, and that it was also difficult to sing in English. S35 mentioned that familiarity with English songs from childhood was necessary when conducting such an activity. Considering that she could show how to read the lyrics well in the micro lesson, she made a great effort to master English *rhythm* in the song. Thus, S35 understood that mastering the musicality of English was essential to accomplish the objective of their activity and that she could master it for the demonstration.

3.4.3. Analysis of the interview of Group 22

The author interviewed the members in pairs: the female participants S21 and S35, and the male participants S26 and S31 respectively. Interestingly, S21 and S35 emphasized the difficulty of using an English song in their activity, whereas S26 and S31 stated that it was not difficult to use an English song. In their micro lesson, S21 and S35 were responsible for teaching the song and the lyrics, while

S26 and S31 took the role of demonstrating the hand gestures. One reason for their different views could be that teaching *rhythm* with an English song would be more difficult for Japanese students than demonstrating hand gestures. However, in the interview another reason came to light: they could not prepare for the micro lesson collaboratively. S35 pointed out the lack of confidence and expressed her views as follows:

S35: First, no one of us was (.) confident and moved our eyes back and forth, as we hadn't practiced enough. (.) Then we tried to discuss on *manaba*^{vii}, but one of the members never joined.

Then, the author asked them what they thought of using an English song as a teaching material. S21 replied:

S21: It was difficult. It was difficult to teach it. ... Because I can't sing.

The author asked what was difficult in using an English song as a material, and S35 replied:

S35: We don't know the process of teaching an English song at all, and also we don't know how we should teach it and so on. Even if we have decided to read the English picture book, sing the song, and perform hand gestures, we don't know how to connect them. Because we hadn't learned English with songs in classes, we didn't know what to do at all.

Hence, though the author thought they successfully demonstrated how to pronounce the lyrics and do the finger play, the participants in charge of the song and the lyrics felt it very difficult to use an English song in TEYL. Moreover, the fact they could not prepare for their activity collaboratively seems to make their effort still more difficult.

4. Discussion

The questionnaire survey made it clear that most student teachers thought they had learned English mainly through the use of traditional grammar-translation approaches. Understanding student teachers' experiences as learners is necessary for teacher educators, because of the major influence it exerts on student teachers' concept of EFL. The survey shows that an elementary EFL teacher education course must transform the student teachers' concept of EFL. For that reason, IA, the effectiveness of which was verified to a certain extent in earlier research, is regarded as a valid underlying theory for an elementary TEFL course.

Analysis of the relationship between the frequency of CTs in group sessions and employment of CTs in micro lessons indicates how student teachers deepened their understanding of CTs.

Because understanding the story in a picture book is essential to enable its use as a teaching material, the concept of *story* was naturally most frequently discussed and consequently employed in the activity. *Pattern* ranked as the second most frequently used CT, despite its low frequency during sessions. This fact indicates that *pattern* is familiar to student teachers and is easy to employ, because many picture books, including Japanese books, involves *pattern*. Considering the universality of *story* and *pattern* in cultures around the world, Japanese student teachers can grasp the concept of using CTs in TEYL. Thus, using English picture books as teaching materials is an effective means to make them recognize how these CTs can be employed to foster foreign language learning.

As for *binary opposites*, *image*, *play*, *mystery*, *joke and humor*, and *mimesis*, whether student teachers could deeply understand and employ each of these CTs depends on the English picture books they choose as a teaching material and the kinds of activities they organize. Therefore, a teacher educator must expose student teachers to a variety of books involving various CTs and provide the opportunity for student teachers to share their learning of the concept of CTs.

Movement was not employed so much despite the large number of utterances related to *movement*. The audio data of group sessions suggests that many groups regarded *movement* as merely physically moving their bodies. That is, if they had elementary students walk around or move around in the classroom, they thought they were using *movement*. Yet, according to Egan, movement is a somatic tool with which we understand our experience and our world. So, if moving around in the classroom is not concerned with the making of meaning, it is not considered to be a CT. Similarly, student teachers did not understand *living knowledge*. Consequently, it was not discussed very much nor was it employed. Therefore, in order for student teachers to understand *movement* and *living knowledge*, improvement in presenting how they develop these CTs will be necessary in future courses.

It seems difficult for student teachers to identify *metaphor* in picture books, because picture books, as a whole, are metaphorical, and it is not easy to recognize its existence in them. Thus, *metaphor* is difficult to present using only picture books. Another approach should be considered.

Rhyme is often used in English picture books, but manipulating the sounds requires that student teachers possess a knowledge of English sounds (i.e., onset and rhyme). This situation makes the demonstration of *rhyme* in their demo lessons more challenging. Accordingly, it is necessary for a teacher educator to consider how to present it to student teachers.

As for *rhythm*, though most student teachers have realized its importance in TEYL and attempted to use it, they had difficulty in actually employing it. Thus, a close examination of G15 and G22 was conducted to explore the difficulties and problems the members of those groups faced. The analysis of G15 shows that, in the process of planning their activity focusing on *rhythm*, they realized that English picture books and *rhythm* were effective in making elementary EFL an enjoyable experience. However, they did not have enough skills to master English *rhythm* well enough to demonstrate it effectively to their peers. They also did not fully realize that mastering *rhythm* was an essential component for their activity. Thus, the analysis of G15 indicates the necessity for teacher education to provide student teachers with the opportunity to learn and master the *rhythm* peculiar to the English language.

The analysis of G22 shows that demonstrating an English song focusing on English *rhythm* was a

challenging task for student teachers. The members mentioned in their reflection that their concept of EFL based on their EFL experiences was transformed and they understood the importance of emotional engagement in TEYL. However, the student teachers, who had realized that mastering the *rhythm* of English and presenting it were essential to conducting a new approach in TEYL, encountered the difficulty arising from the fact that they had never experienced it in their learning. It was difficult for them to organize the activity using a song. The lack of collaboration in group work also made the members feel it was even more difficult. Even though they were quite successful, the difficulty they faced outweighed the pleasure of using *rhythm*. Thus, the analysis of G15 and G22 suggests that in order for student teachers to employ *rhythm* in elementary TEFL, teacher education courses must provide them with the opportunity to master *rhythm* in the English language to the extent that they can demonstrate it with confidence and pleasure.

5. Conclusion

In order to improve course design, the research presented in this paper has explored whether the IA-based elementary EFL teacher education course using English picture books can deepen student teachers' understanding of CTs. The results indicate that by employing some of the CTs in TEYL activities, student teachers could realize that TEYL can be more effective by engaging the emotions of learners using CTs. On the other hand, it is now clear that it was difficult for student teachers to deeply understand some CTs only when used in English picture books. Further, it is also clear that choice of the picture books influenced the kinds of CTs that could be understood and used by student teachers. Further, a CT with characteristics peculiar to English, such as *rhythm*, is understandable in principle but difficult to use in practice. Accordingly, some pedagogical suggestions have surfaced. Specifically, it is necessary to provide student teachers with the opportunity to learn and master the concept of *rhythm* as it applies to the English language so that they can use it with confidence and pleasure. Moreover, further research is necessary to verify if student teachers can apply IA and CTs to TEYL in classrooms, so that the current research can advance to the point where it informs the study for further development of elementary EFL teacher education program.

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Notes:

- i According to Wakimoto and Yoshida (2018), although the results indicated that most student teachers could use CTs in their micro lessons, it was unclear whether student teachers fully internalized IA concepts and re-conceptualized their everyday concepts of EFL. Data analyses, however, revealed that some student teachers were in the process of reaching that point of development.
- ii The picture books chosen were mostly those used in TEYL. Examples of activities using English picture books are introduced in Leeper¹⁰⁾¹¹⁾ and Higashino and Takashima¹⁴⁾.
- iii The course designs of 2014 and 2015 were basically identical. In the 2015 course, however, one group work session was reduced because it seemed that four sessions were enough for the participants in 2014 to create the learning activity.
- iv One student in 2015 refused to participate in the research. Therefore, the four groups besides the one to which the student belonged were analyzed. The groups in 2014 were labeled as Groups 11 through 15 and those in 2015 as Groups 21 through 24.
- v Notes on transcriptions are adapted from Johnson K.E. & Golombek P.R. (2016)¹⁵⁾.
- vi S13 could not participate in the interview for health reasons.
- vii *Manaba* is a type of learning management system (LMS).

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Appendix

英語絵本を使った初等英語教育教員養成プログラム開発のための質問紙調査

学籍番号() 名前 () 日付: 年 月 日

①今までに英語絵本を学校の先生や家族の人によんでもらったことがありますか？	はい	いいえ			
②今までに英語絵本を自分で読んだことはありますか？	はい	いいえ			
③ ①、②ではいと答えた人は答えてください。読んでもらったことや読んだことのある絵本のタイトルを書いてください。タイトルを覚えていなければ、あらすじや登場人物など、覚えていることを書いてください。					
④から⑩は、5. 強く思う 4. そう思う 3. どちらとも言えない 2. そう思わない 1. まったくそう思わない の5択から選んで答えてください。					
④英語絵本は幼児や児童の英語学習のためのよい教材である。	5	4	3	2	1
⑤英語学習には学習者が、学習内容に、楽しい、不思議、素晴らしい、おもしろい、といった感情を持つことが効果的である。	5	4	3	2	1
⑥英語学習には、機械的的反復練習が効果的である。	5	4	3	2	1
⑦英語学習には、暗記力が求められる。	5	4	3	2	1
⑧英語学習には、想像力が求められる。	5	4	3	2	1
⑨英語学習には、ものごとを柔軟にとらえる力が求められる。	5	4	3	2	1
⑩英語を学習することが好きである。	5	4	3	2	1
⑪これまで学習してきた英語をコミュニケーションに使ってみようという意欲を持っている。	5	4	3	2	1
⑫小学校の時に学校で「英語活動」を体験した。	はい	いいえ			
⑬ ⑫ではいと答えた人は答えてください。小学校の「英語活動」では主にどのような活動をしましたか？					
⑭中学校での英語授業は、主にどのような活動や学習内容でしたか？					
⑮中学校での英語学習で求められたのは、どのような力だったと思いますか。					
⑯高等学校での英語授業は、主にどのような活動や学習内容でしたか？					
⑰高等学校での英語学習で求められたのは、どのような力だったと思いますか。					
⑱ 小学校で求められる英語教育は、どのようなものだとイメージしていますか。					